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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

GERMAN ART TRADE HERE

"Just what the future of the German art trade in this country will be after the war depends in a large measure upon the terms of the final treaty of peace. Several of the houses that formerly imported engravings, mezzotints and photogravures from Munich and other Teutonic art centers appear to have preserved their organization, so that resumption of their pre-war activities would not be very difficult in that respect. But there remain two all important factors to be reckoned with. In the first place it will probably be a long time before the American public will again take readily to any product that is openly admitted to be of German origin, especially that comes within the scope of non-necessities. And then it is a large question whether the German publishing houses, with most of their staffs having gone to supply cannon fodder for the now happily ex-Kaiser's ambitions and their mechanical apparatus probably largely transformed into munitions, are in a position to resume production in the near future."

—"Picture and Art Trade Journal."

Bookbindings at Union League

An exhibition of books in fine bindings is on at the Union League Club under the auspices of Morris Kalaba of Stikeman & Co. Contributing exhibitors are Brentano's, Bonaventure, G. A. Baker & Co., E. P. Dutton & Co., T. J. Gannon, L. C. Harper, Himebaugh & Browne, Marguerite Lahey, E. D. North, G. P. Putnam's Sons, Geo. D. Smith, Stikeman & Co., Curtis Walters, and G. Wells.

Sidney E. Dickinson is engaged in teaching in Minnesota but has found time to paint a large fine new composition which he calls "The Spanish Girl," on view with the Eclectic group at the Babcock Gallery.

Fred'k K. Detwiller is remaining for the winter at his home in Noank, Conn., where he owns the fine studio built by the late H. W. Ranger.

A NAT'L PORTRAIT GALLERY

The interesting and important news which we publish exclusively today of the foundation of a National Portrait Gallery by a generous Norwegian gentleman, has much significance. It would appear that this donor of the funds to found a National Portrait Gallery has wisely proceeded so that the plan shall be free from all personal, partisan, political, or financial considerations.

The committee, whose members have selected the 12 artists whom they consider best fitted to portray, 12 of the 25 distinguished Americans of the war, has striven to choose the best artists, irrespective of any possible financial or other considerations. These artists selected pay no commissions to anyone, and will be free to paint their sitters in their own way.

A National Portrait Gallery has long been a desideratum in the United States, but it has not been hitherto possible to found such, owing to political and other influences. Mr. Hannevig is to be thanked and congratulated for his generosity and his clever idea.

AS TO ART APPRAISALS

The questioning of the appraisal of the remarkable collection of old pictures formed by the late John G. Johnson of Philadelphia, by Mr. Harrison S. Morris, whose published statements that the value of \$4,000,000 placed upon said pictures by the appraisers, Messrs. Thomas E. Kirby and Francois Kleinberger and Prof. William H. Goodyear, is too high, is traversed by Mr. Joseph E. Widener and Mr. Kleinberger, the latter in a letter published elsewhere in our columns, bids fair to open up a very serious state of affairs, and one that should be brought to light, in the matter of appraisals of art works under the direction of State officials, especially for the inheritance or death taxes.

Without entering into any discussion of the Johnson appraisal at this time (we touched upon it when it was first announced last Spring), and without in any way questioning the honesty and good faith of the gentlemen who made the appraisal of the collection, it must frankly be stated that the attention of the Bar Associations of this and other large American cities should be directed to the matter of art appraisals for estates. These are, as a rule, farmed out to so-called appraisal companies, who frequently employ persons, not fitted by experience or knowledge to pass intelligently on the value of art works, and who appear to be under the impression, as a rule, that the higher the appraisal, the larger the return to the State and, incidentally, to themselves. Political influences have thus far kept the real facts regarding this matter from the public, but the burning and crying evil that it is—too well known in the art trade—should be investigated and stopped.

HANFSTAENGL REDIVIVUS

The war being ended, Herr Franz Hanfstaengl, the devoted friend of Count von Bernstorff, and who after several "removal" and "clearance" sales finally vacated his long-time quarters in the Lorraine at 5th Ave. and 45 St., has opened a new art store, which he calls "The Academy Print Shop" near the Fine Arts Galleries in W. 57 St. Mrs. Field, of the Relief Legion, American Defense Society, and other American organizations opposing the importation of, and dealing in German-made goods—attention!

CORRESPONDENCE

A Jury of Octogenarians

Editor AMERICAN ART NEWS:

Dear Sir:

Is it not possible to instill some new blood, some younger blood, or some different blood into the National Academy juries? It is fairly depressing to run through the list of names of men comprising this year's juries. There are not more than three or four of men under sixty years of age, and most of them must be well over seventy, and have been serving on the same juries for the last 25 years. They all uphold the same old, narrow, academic traditions, so how can any modern, virile exhibition come out of this?

For how many decades do these same men intend to hang on to the control of the Academy juries? Dr. Osler has said that a man (also a woman, I think) after 45 was on the downward road, but I believe he has since retracted this saying. When one enters the 57 St. Galleries, one knows exactly what kind of canvases (there are no surprises) one is going to see; just what names are in the catalog, and a fairly good guesser can tell one where the prizes will go, from year to year, as they are generally awarded in rotation between New York, Boston and Philadelphia, with a very occasional deviation in the direction of Chicago.

The sight of a new canvas, or a new name would be a Godsend to an Academy exhibition! What a relief it is to take up the prospectus for the coming show at the Pa. Academy, and read the list of their jury! It is broad and representative of different schools and different ages, and they have even appointed two women as members of the jury, an honor entirely unheard of on the N. Y. Academy jury, although, I believe, once or twice, Cecelia Beaux has been thus honored.

A N. Y. painter once said to me most mournfully: "I simply wouldn't submit my pictures to a jury where there were women." As his canvases are very seldom hung, perhaps he would fare better if there were more of the opposite sex on the jury.

It is quite time something was done to broaden the public exhibitions in this country, and to make the jury decisions, if not fair or generous, at least honest. They have been close corporations in the hands of a few long enough. I have known of instances where it has been admitted that certain men were kept out of exhibitions "because they painted too well!"

Members of juries have dared to say that there was no favoritism; that "pull" was of no avail; that when they judged pictures, they did not even know by whom they were painted! They were first class liars!

On the other hand another man who has served on dozens of juries, told me that there were two cities where he always enjoyed serving, because the jury were put into the gallery with the pictures, and no one told them: "Now, I want you to look out for So and So's canvases; or you must be kind to So and So," etc.! It was a perfectly fair and square deal. Most unusual!

At least, the art world is to have one sensation this winter—the exhibition of the pictures by Boris Anisfeld. Let us thank God for that, and for Christian Brinton, who was instrumental in bringing them to this country.

Younger Blood.

Baltimore, Dec. 10, 1918.

School Art League Luncheon

The School Art League of N. Y. City held its annual meeting and luncheon at the Hotel McAlpin Saturday last, Dec. 7. There was a large attendance, some 250 members and guests sitting down at 29 oval tables seating 8 each and 12 at the guest tables.

The meeting was a brief one, following the luncheon, and there was a Victory Pageant of Nike Apteros' "The Wingless Victory," presented by High School pupils. Some 42 women, prominent in the Metropolitan art and social worlds, with Mrs. John W. Alexander as Honorary Chairman, and Miss Ethel H. Averell as Secretary, had general charge of the affair, which was ably managed and directed by Miss Florence N. Levy of the Art Alliance.

Dr. James P. Haney, chairman of the Board of Managers, presided and Mr. Arthur S. Somers, of the Board of Education, was toastmaster. The speakers were Lieut. H. H. Muirhead of the Royal Engineers, M. Francois Monod, Miss Cecelia Beaux, Dr. Edward Robinson, Miss M. Rose Collins and Mr. Albert Sterner. The guests of honor were Dr. William L. Ettinger, Mr. Frank Alvah Parsons, Mr. W. Frank Purdy and Dr. John L. Tildsley.

The School Art League has been fortunate in being able to maintain its work through the period of the war. The need for this service is now greater than ever. The world struggle has brought home to people the economic necessity of training our coming generation.

OBITUARY

Fred A. Demmler

Fred A. Demmler, a young Pittsburgh artist, whose work has won him recognition in the art circles of the country, died Nov. 2, somewhere in France, from wounds received in the last days of the fighting on the Western front.

The artist left Pittsburgh for Camp Lee Apr. 28 last, and was assigned to the 136th machine gun battalion. He arrived overseas early in July. He was advanced to the rank of corporal, and only recently to that of sergeant. He was born in Allegheny in 1888. His early artistic studies, in pen-and-ink and watercolor, were taken up at the old Stevenson Art School, under the instruction of Horatio S. Stevenson. Later he went to Cornell University, and after two years of study there went to Boston, where for four years he was a student in the school of the Boston Museum.

In the early summer of 1914 he sailed for England, planning to visit Munich and to spend the winter in Paris. Although he had bought tickets for Munich, he did not set foot on the Continent. War was declared while he was still in London, and in September, 1914, he returned to America.

Upon his return from England in 1914 Demmler made his home with his parents in Pittsburgh, making frequent visits to Boston, and in both cities painted a number of canvases. He devoted himself almost entirely to portraits, and it was through his portraits that he became known.

The artist was a member of the Scriveners' Guild and Associated Artists of Pittsburgh.

William A. Paton

William Agnew Paton, author and art writer, died in this city Wed. He was born in N. Y. April 20, 1848, a member of an old N. Y. family, his grandfather having been the late John P. Agnew, and was educated in private schools. From 1877 to 1881 he was publisher of the N. Y. World; from 1881 to 1885 trustee of the National Republican; and then became the first business manager of Scribner's Magazine, holding that position until 1887.

Mr. Paton had travelled extensively in Italy and Sicily, and his book "Picturesque Sicily," printed in 1897 and since revised, is an authoritative work on the subject. Others of his books are "Down the Islands, a Voyage to the Caribbees," "The First Landfall of Columbus" and "Home Rule Ballads." He was a student of art and one of the members of the old Tile Club, and a close associate in those days of Weir, Chase, Abbey and other well known artists. He was a member of the Union and National Arts Clubs, the Century Association, Saville Club of London, and Nassau Club of Princeton. He had lived recently in Princeton.

"Ill Conceived—Unwarranted"

"In the chorus of protests and resignations aroused by the appointment of Mr. Hearst to head the Mayor's committee for a soldier memorial in France," says the N. Y. Tribune editorially, "another and only less important objection is in danger of being overlooked. That is the faulty conception of the whole project. The scheme calls for a monument erected in France to the memory of New York soldiers who died there. We think such a memorial ill conceived and pernicious."

"The reasons against the project were admirably stated by Mr. Frick in his letter declining to serve on the Mayor's committee. The first of these were the obvious practical objections. France would be inundated with statues desirable and undesirable if such a system spread. Rivalry would spring up between cities and States, with manifest unfairness to the smaller and poorer communities. But more important, as Mr. Frick well said, was the possible revival of sectional prejudices and a weakening of that new national unity which we all feel to be our greatest gain from the war."

"It will be well for us to have local memorials here in America for our honored dead. That is customary and fitting. But surely, overseas, in the face of the world, we stand not States or cities, but a Nation, one and indivisible. Our memorial in France should be national in source and inspiration. There was a generous rivalry in the field between regiments and divisions. There is intense local pride at home. But all these emotions are swallowed up in the far greater pride in our Nation, for which all these men gave and gave."

"The sooner Mayor Hylan appreciates his blunder the better. When the purpose of the committee is mistaken, there is only last way out and that is back."

The Auto or the Picture?

First Lady—"My husband wired me from Paris on my birthday asking whether he should buy me a Rembrandt or a Titian. Now, which would you have?"

Second Lady—"Well, as far as that goes, any of those French cars are pretty good."

—Sketch.